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Version: Submitted Version

Link(s) to article on publisher's website:

<http://dx.doi.org/doi:10.21954/ou.ro.0000cdd8>

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Social Inclusion in and around Visual Arts Activities: Epistemic Practices in a Preschool Context



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Thesis submitted in partial fulfilment
of the requirements for the degree of
Master of Research in Education

December 7, 2017

ACKNOWLEDGEMENTS

The study presented here is not only the outcome of a three-week long research conducted in a vibrant preschool in the Czech Republic but also the result of the help and support I received from colleagues, cohorts, family, and, last but not least, my study participants along the way. I wish to express my heartfelt gratitude to them individually here. I would like to thank my supervisors John Oates, Teresa Cremin, and Natalia Kucirkova for offering guidance and encouragement even at the busiest times. My thanks go to my colleagues and office mates, specifically Linda, Namrita, and Jiniya for sharing in on the struggles of a student in education research. I am also incredibly grateful for the kindness and enthusiasm with which my study participants accepted me in their classroom and took part in this study. I am forever grateful to my mom who helped me to take care of my home and life at the most difficult times. And special thanks go to my husband and my son for making even the most stressful days the best days of my life.

ABSTRACT

The Czech Republic is experiencing an upsurge of preschool programs that promote social inclusion following the agenda of the Czech government to provide hard-to-reach children, many of them Roma, an equal access to education. Social inclusion in this context is an end-product of a social project focused on the entry of groups of children in mainstream education. This thesis examines one such preschool with the aim to better understand how teachers, children, parents and the material culture interact and thus influence the inclusive character of their classroom. Proposing three processes – communication, embodied interactions, and agency – as central to the culture of inclusion and exclusion, I argue that it is more useful to look at inclusive education as an epistemic practice, a set of processes, where specific classroom dynamics construct a specific perspective of how social inclusion and exclusion is performed, created, and negotiated. Exploring artmaking, as a particular behaviour setting, I investigate the role of visual art in inclusive education and suggest that instead of assigning special inclusive powers to the process of artmaking it is more useful to explore its agency and the way its materiality co-constructs inclusive education practices.

Keywords: Inclusive education, visual arts, disadvantaged communities, materiality, early years

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1. AIMS AND OBJECTIVES

This ethnographic case study of a preschool classroom working against social exclusion of hard-to-reach children in a small town in the Czech Republic was a pilot study aiming to explore the nature of local knowledge and open up a new way of thinking. The intention was to answer the following question: How do children and teachers shape the culture of inclusion and exclusion in their everyday art activities? The primary aim was to articulate the interactions within artmaking, which were viewed as particular behaviours as well as a setting. Later, the specific ways in which children's and teachers' actions contributed to the process and culture of social inclusion and exclusion in and around the arts became the clear focus of the study. A further question was formulated: What are the specific processes and strategies by which particularities of social inclusion and exclusion are produced and enacted? Barnes (2010) writes about how focusing on a shared practice has gained a new importance in contemporary social research:

Social systems have been characterized as ongoing, self-reproducing arrays of shared practices, and structured dispositions to generate such practices have been made central to the understanding of social and cultural phenomena of every kind.

By understanding art as a shared practice, the aim was to develop a critical examination of artmaking as a partial solution to problems of social inclusion. Therefore, the particularities and the complexity of artmaking, as a particular setting that promotes particular behaviour, were explored. As such, the goal was to move beyond generalizations and assumptions that the culture of social inclusion and exclusion functions everywhere in the same way. Instead, by mapping the ever-changing and rapidly transforming local manifestations of cultural praxes, the aim was to identify both variations and regularities which characterize the processes at play.

2. LITERATURE REVIEW

2.1 Social Inclusion, the Practice of the 'Otherwise'

Social inclusion of children in mainstream education in the Czech Republic is a complex subject. Inclusive education, according to the official definition of the Ministry of Education, Youth and Sport, is education that develops the school culture towards social cohesion, fosters equal opportunity practices and offers adequate support to all children regardless their individual differences with the aim to develop each child to their full potential (Ministry of Education, Youth, and Sport of the Czech Republic, 2010, p.1). Such statement is, however, very broad and lends itself to a wide array of interpretations. Indeed, it is widely believed that inclusive education concerns mostly the inclusion of children with 'disabilities' in mainstream, public schools. It is rarely considered that inclusive efforts concern children from low socio-economic backgrounds. Perhaps this is why many researchers, research institutions, such as the Centre for Multicultural Education of Masaryk University, and local non-governmental organizations (NGOs), study inclusive education to bring attention to the processes of social inclusion and exclusion of disadvantaged children in mainstream education (Morávek et al 2009; Gulová and Střelec, 2016).

Children generally labelled 'Roma' make up the single largest group of children from low socio-economic backgrounds, and are most likely to experience an unequal access to education (Němec and Gulová, 2012). Bittnerová, Doubek a Levínská (2013), however, explain that categorizing individuals in disparate localities in the Czech Republic is difficult, even impossible, and rather simplistic; neither the language, the skin colour, the family, nor any other criteria can be always used as the absolute decisive measure, how to categorize all people of one town into certain categories (p.24). This study therefore aligns itself with Tremlett (2014) who suggests that over-focusing on ethnicity, specifically on Roma identity, is limiting because it is prohibiting us from paying closer attention to the diverse lived experiences of individuals in our communities. She suggest that 'superdiversity' is a concept that is better suited as the new direction for research on Roma minorities (Tremlett, 2014). Yet, this study

also acknowledges the important role of the increasing body of Czech research that identifies various obstacles for successful social inclusion of disadvantaged 'Roma' children in mainstream education and provides fragmented recommendations for inclusive school practices (Balabánová, 1995; Balvín, 2004; Čížková, 2000; Smékal, 2003; Poledňová and Zobačová, 2006).

Educational research in the Czech Republic suggests that preschool education is one of the most effective early interventions that demonstrates positive influence on children in local disadvantaged communities (Czech School Inspectorate, 2013; Šojdrová et al., 2014). Responding to these findings, many preschools have launched inclusive programmes and joined the Fair School initiative to prepare the so-called 'hard-to-reach' children for mainstream education (The Human Rights Office, 2014). Gulová and Střelec (2016) confirm that many new programmes and efforts have been made in the area of inclusive education to engage young children from socially excluded communities early in their lives. Preschools with an inclusive agenda then serve as a rich, context specific resource for a nuanced understanding of diversity in the classrooms and the unique cultures of inclusion and exclusion that such diversity brings about through daily interactions. Indeed, having different experiences and competences, teachers, children and their families in Czech preschools produce different sets of knowledge. In line with Nutbrown (2010), the teachers, children and their families, that participated in this study, are not viewed as the 'Other' but as the 'Other-wise,' those who have a different way of knowing, and significantly contribute to the discourse on inclusive education not only locally but also globally.

Understanding the context of inclusive education efforts is therefore crucial when studying the daily life of teachers, children and their families in their classrooms (Graue and Walsh, 1998). Indeed, qualitative approaches to research in early childhood classrooms and observations of children working within them are on the increase (Thompson, 2012). Today's classrooms are places where children spend a lot, if not most, of their time. And while Graue and Walsh (1998) confirm that the body of interpretive studies of children's experiences in classrooms has been increasing, they also suggest that thick descriptive accounts are still quite few (p.6). They remind us "that the present

discourse on child care would be dramatically changed if a body of interpretive studies of child care existed (Graue and Walsh, 1998, p. 6)."

2.2 Context as an Interactional Environment

Context here is not a mere surrounding, a space, or a room, instead it is defined through human and non-human actions and interactions (Erickson & Schultz, 1977; McDermott & Roth, 1978). It is not static but dynamic (Hickey-Moody and Page, 2016). It is social. Context is thus an interactional environment constructed by individuals who are both implicitly and explicitly connected to each other. Context helps us to understand "how people organize what they are doing together" (McDermott and Roth, 1978: 323). In this sense, everyday activities or situations, during which we come together, such as making art in a preschool, can tell us a lot about how social order is constructed and how it enforces certain patterns of behaviour. Interactions among children and teachers mediated by art activities are then the core of the study. Adopting a multimodal approach to such interactions shifts the focus beyond language and verbal communication (Jewitt, 2009). Mere talk certainly doesn't provide a full account of behaviour or unmediated access to people's feelings, as Atkinson and Hammersley (2007) write. It is the visual, aural, embodied and spatial aspects of interaction and environments, and the relationships between these that are of interest here (Jewitt, 2009; Kress, 2009). Detailed understanding of the flow of classroom interactions sheds light on the particularities of inclusion and exclusion embedded in processes that shape the classroom culture.

2.3 Art as a Behaviour Setting

Artmaking here is viewed as a 'behaviour setting' that influences individual's actions (Barker, 1965). Barker (1965) provides a systematic evidence that "more than people are involved in the mutual causal relations between the environment and behaviour" (p.10). Furthermore, Barker (1965) suggests that different categories of situations such as butcher shops, math lessons, sidewalks, or

family dinners, have different effect on individual's behaviour. Jeffrey and Craft (2006) propose that art, as a creative activity, fosters children's 'possibility thinking,' and imbues individuals with agency. As such, art presents children with various degrees of opportunity to introduce personal processes, ways of being, working, and thinking within the social and institutional processes, which at times allows them to effect and shape them. Eisner (2002) argues that imagination nurtured by the arts is a source of new possibilities that can help us overcome negative social and behaviour patterns. Contemporary research further suggests that the arts have both positive academic and social effect on pupils' learning and development (Ofsted, 2010; Nutbrown, 2013), and arts-based pedagogies have been studied for addressing the complex issues of multicultural classrooms mainly in the way they seem to promote social cohesion and social change (Matarasso, 1997). The view adopted here, however, is that art is not an inherently inclusive practice, instead it is proposed that artmaking, as a group activity, an aesthetic behaviour, contributes to a particular social space where negotiating and creating social reality is possible (Green, 1995).

3. METHODS OF DATA COLLECTION

3.1 Methodology

This ethnographic case study embraces the qualitative research paradigm to uncover the implicit knowledge of inclusive education generated by children and teachers in a particular classroom within a particular preschool located in a specific (here de-identified) underprivileged community in the Czech Republic. The departure point of the study is the interpretivist claims that human nature is not fixed but rather in flux and therefore cannot be defined by a set of underlying laws (Hammersley, 2015, p.19). Relationship between cause and effect is contingent on socio-historical context, not predictable or calculable, as it is often assumed in quantitative research (Hammersley, 2015). The context and suspended assumptions then became essential when gaining a more holistic picture of the processes that shape the culture of social inclusion and exclusion in this particular location. The aim was to understand the natural setting of the preschool and interpret the classroom culture in terms of different meanings that participants employ to shape these (Denzin and Lincoln, 2005). The study focused on a single case of a preschool classroom, a unique setting known for its strong programme and effective approach to inclusive education. Nevertheless, the preschool also represented a trend in preschool education in the Czech Republic in which growing number of schools have been developing distinctive ways of engaging and working with 'hard-to-reach' children to minimize the barriers to their equal access to mainstream education. Such preschools are often state-run, located in poor communities and towns with a large proportion of Roma people, and very much at the heart of the struggle for educational equity in the country.

Combining two similar yet distinct methodological approaches, ethnography and case study, this research explored the possibility of hybridization as an appropriate means of studying a single setting within a limited time and space, while providing a holistic point of view of a classroom culture derived from an immersive experience and thorough daily observations (Parker-Jenkins, 2016). Parker-Jenkins maintains that acknowledging the hybridization of ethnography and case study, she

terms 'ethno-case study,' is beneficial because it sets boundaries, acknowledges the richness and complexity of context, conveys commitment to particular techniques, suggests the limited time in the field and immersion in data, and most of all provides readers with a clarity on the project's results (pp. 7-8). Indeed, the methodological approach of this study was built on the work of Hammersley (2006) in the way it attempted to preserve a historical perspective by studying a community in the researchers' home town, in narrowing its focus to short-term rather than long-term patterns to better understand the observed trends, in limiting own involvement in the setting and preserving a more 'detached' presence, in understanding a setting within its larger context by conducting interviews with variety of individuals, attending local events, and spending time in the community, and as such bringing the emic and etic perspectives together to provide a rich cultural portrait (Hammersley, 1992; Hoey, 2014) .

Furthermore, being born in the area, yet having a different social, cultural, and sometimes even linguistic background than the participants, and thus being both 'insider' and 'outsider' at the same time, the researcher was continuously reflexive and cautious not only about the impact of chosen methodology on the study (Walford, 2009) but also about her own existing knowledge, values, and beliefs (Gregory and Ruby, 2011). A substantial effort was made to understand own initial position in an attempt to generate knowledge that reflects contemporary social complexity rather than insisting on objectivity and 'pure' data (Hammersley, 1992). The researcher was careful in navigating and constructing her insider/outsider roles and maintaining a balance between them (Kersen, 2016) in order to bring both the insider and outsider knowledge, the special insight and the larger discourse, together.

3.2 Moderate Participant Observation

'Moderate' participant observation (see DeWalt, K., DeWalt, B., and Wayland, 1998) was employed to maintain a balance between observing and interacting with the setting. The researcher wanted to speak to children and teachers during the activities to access their immediate reflections about what

they were doing and experiencing, yet did not wish to interfere to such an extent as to change the situation at hand. Therefore, the plan was to interfere moderately and seldom, only in moments when valuable insight may be gained. The researcher became a familiar yet unobtrusive figure. Interactions with children and teachers were kept short and quiet, and initiated only if necessary.

Fieldnotes then literally captured what was observed in studied social situations or interviews. They were handwritten rather than audio-recorded not only for convenience sake but to remain close to the data. Indeed written fieldnotes are regarded as central to ethnography. Geertz (1973) draws attention to the fact that ‘the ethnographer “inscribes” social discourse, he writes it down’ (p.9). Emerson, Fretz and Shaw (2007) maintain that fieldnotes are ‘foundational’ and ethnographic studies ‘rely’ and even ‘built from’ the fieldnotes. Others are more careful, and while recognizing the prominence of fieldnotes they remind its readers that there are instances when taking fieldnotes may prove to be difficult if not impossible (Atkinson and Hammersley 2007, p. 144). This study relied heavily on fieldnotes yet other methods, specifically digital recordings, were brought forward during art activities and interviews to assist the researcher in harvesting more detailed data in which both verbal and non-verbal behaviour could be studied carefully. Fieldnotes offered a contextual support for the video and audio recordings and attempted to capture details of important events possibly outside of ‘the shot’ (Swann, 2001).

3.3 Audio and video recording

Digital recordings, in contrast to observations, provided a new, challenging way of collecting data. Indeed, many researchers, aware of the inherent challenges the new technologies present, cleave to written fieldnotes either as a gold standard or at least a supportive document. Hammersley (2012) illustrates this point when he writes that most qualitative researchers treat audio-recordings as ‘convenient alternative’ to fieldnotes (p.1). Poland (2002) explains that fieldnotes can be used to ‘clarify’ interview context but should not be used as a ‘gold standard’ (p.284). Nevertheless, Hammersley (2012) reminds us that some researchers regard digital recordings and their

transcriptions as “finally enabling human social interaction to be studied scientifically.” (p.1) And yet, holding on to the traditional methods of data collection stems from the fact that even though the development in technology has made it possible for researchers to collect more accurate and sometimes better quality data, digital recordings still have undesirable disadvantages. While the wide array of recording devices ranging from personal phones to professional voice recorders offer a greater freedom in the logistic aspects of recording, they still do not capture a comprehensive view of the entire situation as it occurs. The recordings are fragmented, and clear image and sound of all actors can be difficult to obtain. For all digital methods are not as systematic and accurate as sometimes asserted. A 360° camera remedied some of these issues in this study, but recording all the sounds happening at once clearly was indeed difficult.

Rather than the recording process, it was the transcriptions, and its subsequent translations, that proved to be a bigger challenge for this study. Possible inaccuracies in transcriptions may occur due to bad sound quality of recordings. Poland (2002) calls attention to the fact that in today’s increasingly diverse society “the clarity, speed, and accent of speech” of respondents may also be a factor rendering the sound of their spoken language incomprehensible (p.270). This was true when listening to children’s talk. Their general difficulties with spoken language made their speech often sound like non-descript sounds and gibberish, and thus it was at times undecipherable. The major difficulty was understanding and translating both the verbal and non-verbal accounts accurately preserving the ‘conceptual equivalence’ and ‘comparability of meaning’ (Birbili, 2000). And while Phillips (1960) argues that this is “in absolute terms an unsolvable problem,” Birbili (2000) suggests that one may combat these issues when translating data from one language to another by being “explicit in describing the choices and decisions, translation procedures and the resources used.” A thorough description of the translation-related decisions and problems encountered throughout the research process was attempted here to resolve the issues outlined above (Temple, 1997, p.613). Furthermore, where verbal and non-verbal language failed to provide a clear picture, other data, such

as documents or artifacts, were examined to illuminate the situation under investigation and avoid misinterpretation.

3.4 Ethics

There are no obligatory codes of ethics concerning social research or research specifically concerning children or vulnerable individuals in the Czech Republic. The Ministry of Education in the Czech Republic provides only a brief ethical framework for academic researchers. There is no equivalence to a Disclosure and Barring Service (DBS) check and there are no mandatory regulations on consent. It is encouraged, yet not required, that researchers working with children under 14 years of age seek the consent of their parents. Access to children in educational settings is mainly negotiated with individual schools, specifically the school principals. For now, there are still no regulations on data protection, as controlled by the Office for Personal Data Protection, to social research projects. Such situation, stands in a stark contrast to the UK's ethical framework for social research with people and vulnerable individuals as outlined by the British Educational Research Association (BERA, 2011) and the OU Ethical Framework, both of which were closely followed here. The cultural differences in the ethical approach to early childhood education research caused tensions and unpredictable situations which had to be negotiated and worked out while collecting consent forms and data, and establishing a rapport.

Gaining a signature on a consent form was not the most difficult part. It was gaining well informed consent. Engaging parents in a conversation for longer than a few minutes was difficult, yet asking them to read an information leaflet, which some of them couldn't read, didn't want to read, or didn't find culturally or personally relevant to their life, was nearly impossible. For example, some parents were very surprised that the video data collected will not be publicly shown (e.g. Facebook) claiming their children like to perform. Many families in the town were poorly educated and unable to read or write properly, which may had an impact on their willingness to engage with the information leaflets provided. Furthermore, parents were ready to sign almost anything that the teachers gave them without questioning it simply because that is the way it worked in the preschool. The teachers

kept insisting that it is more appropriate and easier for them to distribute the consent forms on their own: “We will just let them sign it. They will not even be able to read this. They will not understand it.” As a location where new teachers’ training takes place, foreign delegations come to see social inclusion in practice, and national government comes to observe and discuss future policies, families were used to signing forms to allow outsiders to come in and spend time in their classrooms. In spite of that, an effort was made to introduce the researcher and the study to each family member that came in. Most parents seemed less than interested to hear what the researcher had to say but many of them were more than interested to talk about what they had to say. Initially there was no intention to record parent’s input but since they shared their stories happily, eagerly, and voluntarily it seemed inappropriate to take their voice away; after all, they knew the researcher and her purpose very well. At that point, insisting on a further signed consent was not only culturally inappropriate but also created tensions and personal barriers. Finally, it was decided that writing down informal talk with parents in the fieldnotes, rather than audio recording them, was a more appropriate means of preserving their anonymity and privacy and a more suitable way of capturing what was said without a signed consent. The information gained deepened the researcher’s background knowledge, informed further analysis, and was only paraphrased where absolutely necessary.

While the teachers made it difficult to seek a proper informed consent from parents they were more helpful when the consent concerned the children. Many children attending the researched location couldn’t speak at the age of three and couldn’t speak properly at the age of four and five. Even six and seven-year-olds, whose entry to preschool had to be postponed due to their ‘unpreparedness’ could not express themselves fully at times. Asking children, most of whom couldn’t write their name, to sign a consent form was highly inappropriate. That made it difficult to judge whether they could properly understand what the research entailed and what their rights and role were. The teachers allowed the researcher to introduce herself, her intentions and equipment during a Show and Tell activity and to find out children’s wishes in terms of consent in a group and individually. They continuously monitored children for any signs of discomfort and together with the

researcher often talked about the research or the equipment, educating children on its different elements (e.g. how to roll down a tripod, or how to turn on a 360° camera).

The wellbeing of the participants was the utmost concern throughout the entire process of data collection. As both a mother and a teacher the researcher adopted an ethic of care (Noddings, 1986), and viewed her role as a caring individual who continuously reflects on how to care for the participants in the study. As Schulz, Schroeder, and Brody (1997) write:

Ethical dilemmas arising from complex human relationships cannot be resolved by invoking rules and protocols. [...] Researchers need to struggle continuously with the larger questions of how to care for persons in the research and how to share their stories in meaningful and ethical ways (p.483).

Each participant -- teachers, children and their families—was approached with sensitivity and care to stimulate open conversation about the research and associated ethical issues. The researcher's presence at times allowed parents to convey their thoughts and concerns to the teachers with whom they didn't normally communicate freely. Children were encouraged to talk about the study with their parents at home, which hopefully also opened new communication channels. Finally, all data recorded were transferred into a secured digital storage with no personal identifying information in the files. The work desktop and a personal laptop were password protected, and the recording devices were all encrypted. As such, the study was not seen as posing any risk to any of the participants.

4. COLLECTING AND ANALYSING DATA

4.1 Location

The nature of the location for my data collection played a significant role in shaping the daily approach to data collection. The dynamic character of the setting offered variety of data and data sources and as such stimulated the development of the data analysis. The preschool was situated in a small, poverty stricken, and racially divided town, in a region of the Czech Republic with the highest number of inhabitants living in socially disadvantaged communities. The town, much like its preschool, has recently gained a good reputation for successfully fighting social exclusion and addressing the needs of its struggling community. The preschool, as the only state preschool in town, played a central role in educating local children and introducing them to mainstream education. The aim of its programme and activities was to improve the 'hard-to-reach' children's school performance, and promote access to education. Employing the arts to further their goals, the school took part in local and national art competitions. Children and teachers participated in local festivals, and the preschool staff regularly organized creative afternoon sessions for parents and their children. Foreign delegations often observed the classrooms, and new teachers received their training there. The preschool housed 75 children and 13 employees distributed into three different, mixed-age classes. Parents brought and picked up their children at regular times. There was a clear pattern of work during a day, and yet for a newcomer a classroom at times seemed unpredictably chaotic and a school week full of 'unwanted' surprises in the shape of fieldtrips or new activities. Decisions about what and when to observe, who to talk to, what to talk about, or what exactly to record and when, had to be negotiated and renegotiated time and time again. Any identified regularities and themes had to be reconsidered and renegotiated as a result of novel occurrences and happenings.

4.2 Collecting data

Data collection took place over a period of just under three weeks during which the preschool setting under investigation was attended regularly every day for about two hours in the morning, when the daily art activities were observed, and for about two hours in the afternoon, when more information was gained about the school culture by meeting with parents, talking with the school principal and other staff. Attending local events, shopping in a local store, walking with parents and children through the town, and speaking to a local social worker deepened the researcher's understanding of the residents and their way of life. Each preschool art activity was video recorded in its entirety, all interviews were either audio recorded or written down, and all observations were carefully noted in order to capture as much as possible without being selective. Various documents and artefacts were logged and assessed to provide a broader and clearer perspective of the setting and participants. A continuous effort was made to tackle and reflect on any presuppositions and prejudices that could affect the study while recognizing, as Atkinson and Hammersley (2011) write, that "research is an active process, in which accounts of the world are produced through selective observation and theoretical interpretations of what is seen, through asking particular questions and interpreting what is said in reply, through writing fieldnotes and transcribing audio- and video- recordings, as well as through writing research reports" (p.16).

The main body of data was derived from video recordings of the class during art activities. Two small unobtrusive video cameras were set up in such a way as to capture children and teachers working together around the same task during an art making session. The classroom during an art activity was not loud and therefore easy to audio record, nevertheless, the cameras were positioned in such a way as not to compromise the quality of the sound. The final decision to omit a small microphone was derived from rigorous theoretical and practical examples, and based on the high quality of sound recorded by the cameras, as well as the familiarization with the setting. Furthermore, a 360 degree camera was employed at times to gain valuable data concerning the nuances of non-verbal interactions of the entire participant group in one activity at the same time. Collected data

illustrated the need to observe social settings in a less fragmented manner, as it has been done so far, and employ advanced technology to provide a more immersive, all around experience of human interactions without the necessity to be physically present right in its midst.

Short informal conversations with the participants, all the children and teachers in the studied classroom, the preschool principal, the parents, and a social worker generated insight not only into the program of the preschool but also the role of artmaking in the community and issues of inclusion and exclusion. The intention was to speak mainly with children and teachers during art activities, to access their immediate reflections about what they are doing. However, several parents were also keen on speaking with the researcher, and voluntarily offered their perspective of not only the preschool program but the life in the community in general. Also children and teachers sometimes initiated a conversation with the researcher outside of the activity, in a hallway, or after school. Finally, the researcher approached the preschool principal as well as the local social work involved with the families in the studied setting to gain a more in-depth understanding of the local context and its effect on the interactions within art activities in the classroom.

Questions asked by the researcher were formulated with research questions and newly gained knowledge in mind, mainly spontaneously or developed regularly based on daily situations and experiences. The interviews were sometimes audio recorded on a small hand held device but mostly captured in a video. Audio-recording was rather disruptive in the way its technical specificities distracted from a natural conversational flow and therefore, as a methods of data collection was used only sporadically in instances in which it was assumed that the cameras would have difficulties capturing sound properly (e.g. noisy activity, or too many activities happening at once).

An active non-directive approach to interviewing was employed with the teachers in order to overcome possible barriers, minimize reactivity and solicit responses directly related to the immediate context. Questions ranged from open-ended questions (e.g. Could you tell me more about the children in your classroom?), to more closed questions (e.g. Do you sometimes use non-traditional art materials? What is the goal of the activities?). With children, talking about their art work was used as

a form of elicitation technique to access the children's views and daily experiences. A child-friendly approach was adopted to make children feel safe and secure, 'in their element', and share their views freely. These questions and more were asked: What do you like to draw with the best? Do you draw at home? Do you like to work on the same picture with your friend? Do you look forward to making art? To take away the pressure of the teacher's authority and provide children with space to express themselves freely, informal interviews took place not only in the classroom but also in the hallway during pick up times or during free play when teachers were preoccupied organizing structured activities. A sensitive approach was adopted when asking for permissions, consents, and monitoring participant's comfort level.

The plan was to interfere moderately and seldom only in moments when valuable insight might be gained. That was, however, not always possible. Interactions with children and teachers were kept short particularly towards the end of the data collection period, and at times the researcher managed to become almost invisible, while sitting slightly apart from the rest of the group and moving about carefully and with purpose, allowing for natural situations to occur. An initial introduction of the research and the equipment, the length of stay, as well as the thorough daily preparations, helped to minimize reactivity. A separate notebook was set aside for fieldnotes where contextualized observations were written in short hand and codes to anonymize data. A researcher's diary was used for subjective, more personal reflections and perceptions, but was eventually abandoned and personal notes were transferred into the main fieldnotes to create an interesting color-coded fabric of views and understandings. Textual data were strictly anonymized and, together with video data, were stored in compliance with the security protocol reviewed by the Open University research ethics committee.

4.3 Analysing data

Thematic analysis through the process of coding in six phases, as suggested by Braun and Clarke (2006), framed by a set of clear research questions (see Appendix A) was adopted to establish

meaningful patterns in the video and audio data, fieldnotes, and documents. The familiarization with data, generating initial codes, searching for themes, reviewing themes, defining and naming themes, and reporting the themes, were stages that the analyses adhered to (Braun and Clarke, 2006, p.87). The video and audio recordings, and the fieldnotes, were analysed daily to compare data and question plausibility. The early familiarization with data informed the direction of informal interviews with teachers and children, and consequently also with parents, school principal and a social worker. Having a variety of different data and data sources, it became possible to triangulate findings and confirm what one source said with data from another source. Indeed, there were times when it was unclear whether participants were telling the truth or not. Children were keen on testing the researcher or attempting to get her attention with what appeared to be exaggerated stories. Teachers were suspicious of the researcher's presence during the first few days, and seemed to feed her false information mostly concerning the daily classroom schedule to limit the researcher's stay. And finally, parents sometimes attempted to use the researcher as an intermediary in conveying embellished, possibly false, stories to the teachers. The director conveyed that there is a general mistrust between parents and teachers in the following exchange, which kept the researcher alert and critical of what is being said:

"Some parents come for the family activities we organize, others don't. This classroom right here...almost everyone came. They enjoyed it a lot. Made coffee and didn't want to leave at the end. The upstairs classroom was a different story. Only two moms came. We will keep organizing it anyway, even if for two kids only, but it makes me angry. They tell me...here, in person, looking me right in the eyes... 'Yes, we will come,' and then they don't come. If I ask them why they didn't come, that we were expecting them, they will act all surprised that it already happened."

(Fieldnotes, 21.06.17, 16-01)

Thus there was a need to analyse and re-analyse data several times during data collection as well as during the data analysis stage to find not only the preliminary points of interest but also inconsistencies in data to avoid inaccuracy.

The data were then coded asking the following operational questions: How do teachers, their personal as well as pedagogical approach, affect and influence the culture of social inclusion and exclusion? What do children say or do that has an impact on the culture of inclusion and exclusion in the class? And finally, how does the materiality of artmaking (e.g. tools, furniture, supplies, spatial relationships, or assignments) change the setting, and contribute to the classroom dynamics that shape social inclusion and exclusion? (see Appendix B). A clear and concise overview of the various ways in which teachers, children, and art influenced social inclusion and exclusion was developed. Each strategy that was generated was carefully analysed and coded (see Appendix C).

Some of the tactics suggested by Miles and Huberman (1994), such as questioning plausibility, clustering ideas, rephrasing, making comparisons, partitioning variables, generalizing, or finding relations were used when searching for themes and reviewing them later on (see Appendix D). These last stages furthered the analysis and produced a ‘thematic map’ of the actions that impacted social inclusion and exclusion during artmaking, and adults, children and art objects initiated or participated in (Braun and Clarke, 2006:87). Patterns in each actor’s strategies began to surface and highlighted certain stable features. Inferences were drawn inductively (Frith and Gleeson, 2014) to produce a systematic typology, which proposed that communication, embodied interactions, and agency were the main processes that framed the culture of social inclusion and exclusion in the studied classroom.

All the regular instances that clearly represented the various ways that adults, children and arts objects interact to shape culture of inclusion and exclusion were transcribed verbatim. A few other additional transcriptions were made to provide a context and a more holistic perspective of the setting. While carefully observed, not all situations and interactions were directly meaningful (e.g. interactions outside of the art activity, or children talking about their lunch that day) because they were not always directly related to the research question or any of the slowly emerging themes.

Translating all the data would have been highly redundant since many of the processes and strategies teachers and children employed were very repetitious. The recordings were treated more as a document where much of it is summarized and only essential moments transcribed (Atkinson and Hammersley 2011, p. 150). Indeed, as Hammersley (2012) writes, data do not need to be exhaustive but most importantly oriented towards answering a research question (p.6). As a fundamental core of a research project or any social inquiry, a question defines the direction of the research, what kind of data to collect, and what details are necessary to preserve in order to find answers. Such an approach introduces a risk that some information may be overlooked and thus some arguments may be less developed but it should not negatively affect the findings or, worse still, negate them. The primary goal of this study was to find and list as many instances of behaviour within the arts that influence social inclusion and exclusion. The intention was to explore a new way of thinking about social inclusion through understanding what teachers and children say and do to shape social inclusion and exclusion through the arts. The findings of this study are not a definitive set of concepts or prescriptions but an open study to be expanded upon.

Finally, the data analysis was conducted in the language of the participants to preserve the accuracy of findings (Twinn, 1998). Part of the data was translated only at the end, during the write-up stage, to provide evidence within the report. The translations were done by the researcher herself from Czech to English to match the language of the readers of the study. Most text was translated verbatim but where this was not possible gaining a conceptual equivalence or comparability of meaning became the central task (Temple, 1997; Nurjannah et al. 2014). The focus was placed on the meaning of participant verbal and non-verbal behaviour in order to access participant's knowledge that is as close to their experience as possible (Polkinghorne, 2005). Understanding that translations are never completely accurate, and all the translation-decision problems may be 'unsolvable', as Phillips (1960, p. 291) writes, several techniques were used to reduce translation related problems, namely, consulting translations with English native speakers and bilingual speakers (Birbili, 2000), and

discussing ambiguity in meaning with participants, a strategy inspired by respondent validation approach (Guba and Lincoln, 1989).

5. INTERPRETING THE DATA

5.1 Initial framework: Socio-cultural theory

Employing an interactive-reactive approach to the research questions, design, and techniques, changing theoretical perspectives determined how the researcher made sense of the data during different stages of the study. Inspired by Eriksson and Lindberg (2016) who argue against the traditional notion that “the production of knowledge takes place somewhere else but not in school,” the direction of the study was to examine what sorts of knowledge are generated in a preschool classroom with respect to social inclusion, and how? Socio-cultural theory and Vygotsky’s theory of learning were initially applied to inform thematic analysis and help interpret patterns of interactions in an inclusive classroom. Following Wertsch’s approach to socio-cultural theory the goal was to “explicate the relationships between human action, on one hand, and the cultural, institutional, and historical situations in which this action occurs on the other” (p.11). The mediated action became the unit of analysis. The three different mediators, physical tools, symbolic tools, and humans (Vygotsky, 1978), allowed various actions to be classified into three categories: action enhanced by tools, action enhanced by signs, and actions enhanced by human mediators. However, several issues derived from observations slowly proved the theory not to be fully appropriate. Firstly, there was a little emphasis on the role of art objects. The art tools and materials were to assist actions and learning rather than having an agency of their own. Wertsch’s approach also undervalues the specificities and the effect that concrete setting has on participants (Daniels, 2008). And finally, the agency of children, who are seen as ‘less’ knowledgeable within the socio-cultural perspective, is therefore not fully explored (Kucirkova, Sheehy, and Messer, 2015). Kucirkova, Sheehy and Messer (2015) propose that the triological perspective is a more useful approach to analysing learning process because it places emphasis on tools and collaboration (p.437). Trialogues, though, underscore actors’ actions as intentional and purposeful, as means to an end, where knowledge is materialized (Sami and Kai, 2009). This study, however, understands inclusive education not only as relational and co-constructive but

also incomplete, as in constant development, using Knorr-Cetina's (2001) epistemic practices theory as the fundamental direction for the final data interpretation.

5.2 Operational framework: Epistemic practices and New Materialism

The epistemic practices theory as developed by Karina Knorr-Cetina (1999, 2001) served as a useful framework to analyse the culture of social inclusion and exclusion as a dynamic practice that is both "creative and constructive," and generates knowledge about its function and development (Knorr-Cetina, 2001, p. 196). Knorr-Cetina (2000) describes creative and constructive practice in relational terms through subject-object differentiation in which the relationship between the subject and the object sustains and propels the practice forward (p.185). The subject, or the participants assume the role of experts that play a central role in generating a specialised knowledge (Knorr-Cetina, 2000, p. 186). While Knorr-Cetina speaks about the epistemic objects more as material tools, Bueger (2015) expands the notion of the epistemic object also to social problems, such as piracy or war. Following Bueger's (2015) interpretation, the epistemic object in this study is the inclusive education. Knorr-Cetina argues that epistemic objects can never be fully attained, and we can only encounter the incomplete representation of them (pp.190-191). Similarly, inclusive education is in this study perceived not as an end-goal and rather as an unfolding structure that is defined not only by what it is, that is inclusion of children and families in mainstream education, but also by what it is not, that is their exclusion as well (Knorr-Cetina, 2000, p. 191). Knowledge, as Knorr-Cetina (2000) proposes, can be produced only if subjects are emotionally connected to the object and their relationship is not yet resolved (p.194); in this sense preschool classrooms employing inclusive practices and striving, yet not completely achieving, a culture of inclusion are valuable epistemic sites. Thus, preschools located in socially disadvantaged communities and working towards inclusive education have a particular potential to deepen our understanding of inclusive practices. Identifying various actions and interactions (e.g. participating in art, taking care of each other, affecting parent's opinion, navigating

classroom relationships, presenting challenges) as the signifiers of the epistemic object, reveals the complexity of the culture of inclusion and exclusion.

Furthermore, this study expands on Knorr Cetina's notion of 'subject' when opening itself up to the New Materialist theories. Observing how art tools, materials and objects are handled and discussed in the studied classroom revealed the implication of the material culture of artmaking in the co-constitution of social dynamics in the classroom. The approach to the study became more ecological, that is, focused on the role of environment and non-human objects in the social functioning of people. Adapting the New Materialist notion of object as active rather than 'dead,' as traditionally understood (Hickey-Moody, A. and T. Page, 2016), agency was no longer perceived as an inherent choice that people and things have but rather as an 'enactment of possibilities' (Barad, 2012). Consequently, the interpretation focused on the role of both human and non-human actors in the classroom, and the art objects as agentive material gained an equal role in the co-construction of 'expert' knowledge along with children and teachers. Attention was given to what children, teachers, and objects do to influence the culture of inclusion and exclusion. Language, non-verbal behaviour, projection of home culture, use of objects, negotiation of power roles, participation and physical interaction were derived from the data as the most reoccurring processes. These processes gave rise to a simple typology, as already discussed, where the above actions were assigned to the following categories: communication, embodied interactions, and agency. Finally, while indicators and concepts at times overlapped and the links between them could be slightly rearranged, these, from the researcher's perspective, did not give rise to alternative interpretations that would be entirely different from those drawn in this study. Instead, expanding or examining the categories in greater depth may be a more useful next step.

5.3 Interpreting findings

Communication was the most apparent among the dominant process of negotiating the culture of social inclusion and exclusion among children, teachers and classroom art objects. The many ways of

communicating were identified as an 'important kind of activity' or a 'communication practice' (Craig, 2006). Craig's definition of communication practices, as "a set of activities that are commonly engaged in" but also practices that are "meaningful to us in particular ways," became very useful (p.40). The classroom communication strategies were interpreted as a culturally meaningful practice that referred to a wide scope of activities "that involve talking, listening, writing and reading, performing and witnessing, or, more generally doing anything that involves 'messages' in any medium and situation," as Craig writes (p.39). Furthermore, how things were communicated became unequivocally linked to what is communicated, and illuminated how social inclusion and exclusion were shaped.

To understand the physicality of a preschool artmaking, the notion of intercorporeality as proposed by Merleau-Ponty became essential for interpreting the embodied interactions at play. As Williams and Bendelow (1998) write, Merleau-Ponty highlights the relational essence of the body as well as the fact that the bodily engagement with the world is derived from our daily experiences and 'cultural praxis' (p.52). Much like Williams and Bendelow (1998), this study sets out to suggest that the relational and performative nature of human and non-human actors shapes the discourse and structures of knowledge concerning social inclusion and exclusion in the classrooms. Preschools located in socially excluded communities are attended by children with often uncommon daily experiences and quite different home culture than that of the majority culture. The way children from disadvantaged communities embody or physically enact their experiences became significant. The powerful, dynamic space of negotiation and confrontation generated by the encounter between the majority culture, embodied by the teachers and the art materials and tools, and the minority culture, enacted by the children, was then interpreted through the notion of intercorporeality. As such, embodied interactions were identified as a second important social process in shaping the culture of inclusion and exclusion in the studied classroom.

The theoretical underpinning of the notion of agency, as the final proposed process that shaped the culture of inclusion and exclusion, is closely aligned with Bruno Latour's Action-Network Theory (ANT). The ANT theory posits that both human and non-human actors express their agency

within a constantly changing network of relationships (Murdoch, 2016). Agency is therefore relational, rather than inherent to and confined within the individual (Hammersley and Traianou, 2017). The actor has no fundamental essence, as Davies (1991) writes. Instead, the actor is defined through various underlying discourses (p.42). Furthermore, according to Latour, action is a result of the network of relationships co-constructed by both human and non-human actors (Murdoch, 2016, pp. 119-120). As opposed to Latour, however, who insists that the power of all actors in the network is symmetrical, this study is aligned with Kipnis (2015) who suggests, expanding on Latour's theories, that all agencies are different. Kipnis (2015) claims that "many types of agency exist and that agencies emerge through entanglements and attachments—no agency exists as an isolate (p.50)." Therefore, non-human actors cannot have a human form of agency, and vice-versa. What follows is that agency is also multidimensional, expressed in various ways that moves beyond the traditional humanist focus on rationality. A notion of agency that goes beyond language -- it is not only "spoken to existence," as Davies suggests (p.53) -- served as a springboard for further data interpretation. Such positioning was crucial when discussing the importance of children's non-verbal competencies, their emotional life in the preschool, and the role of art materials, tools, and artefacts in co-participation in the main processes that affect the socially inclusive or exclusive character of the classroom.

6. FINDINGS

6.1 Summary of findings

As discussed above, the study found that there are three different main processes that shape the culture of social inclusion and exclusion in the studied preschool, namely: communication, embodied interactions and agency. Each process is further characterized by different acts or operations that children, teachers, and art objects engage in to enact or perform these processes. Moreover, what this study proposes specifically is that material culture participates equally in generating action which aids the development of the three processes that influence social inclusion and exclusion. These processes are the most prominent feature that were derived from the data gathered. A more detailed, and perhaps long-term, study may be needed to substantiate these findings, and possibly elaborate the simple typology. Nevertheless, the findings are valuable because they show that inclusive education, as a practice, is a learning process rather than an objective to be achieved following a particular set of required conditions.

6.1.1 Communication

Verbal language, both spoken and written, was the main means of communication employed by parents and teachers with its main purpose being not only to communicate rules and various sorts of information during the day but mostly to educate and encourage emotional wellbeing. That is not to say that teachers didn't engage in non-verbal communication at times; they caressed children to provide a feeling of comfort, they pulled a chair out for a child to invite them to participate in a project, or they simply smiled to make children feel happy and comfortable. However, non-verbal form of communication, both the performed and the graphic language, was clearly the domain of the children, many of which were unable to express themselves verbally. Indeed, many parents relied on the preschool to teach their children to speak. The school, aware of the problem with delayed speech

pattern among its children, offered specialized speech therapy interventions and activities that promoted language development.

[Mom commenting on her daughter's difficulties with speech]

"[Her] brothers also do not speak. The oldest one had an impaired hearing. He couldn't hear and no one found out. We just thought he doesn't listen when he was misbehaving. Now he is after a surgery and he speaks too much [mom giggles]. My other son was just making noises for a long time. That is why we put [my daughter] in the preschool."

(Fieldnotes, 16.06.17, 13-07)

Moreover, the role of art activities in the preschool was in large part focused on language development, specifically vocabulary expansion. Weekly themes that guided the structured activities, including the artmaking, offered new topics for communication and vocabulary introduction. As such, communication within the arts was mostly limited to basic quiz-like questions and answers that reinforced standardized general preschool knowledge as opposed to an in-depth discussion about various topics from both the personal and the educational perspective. As a result, teachers' voices dominated the room at most times during the art activities.

[Teacher encouraging a child to communicate about her image]

Teacher: And what colour are the spots on a ladybug?

Child: Black!

Teacher: Black, right?

(Video, 12.06.17_Mon_J1, 18:59)

[Teacher encouraging a child to describe her artmaking process]

Teacher: Look, how beautiful. She mixed the colours! Am I right? Which colours did you combine?

Child: Red..

Teacher: Red AND...

Child: AND this one, this...yellow

Teacher: And which colour did you get?

Child: Well, a kind of ... red

Teacher: A kind of red...yeah I guess

(Video, 12.06.17_Mon_J1, 20:01)

Moreover, while attempting to connect general knowledge to the children's surroundings and daily experiences of the outdoors or home life, teachers intentionally avoided the very personal topics such as children's specific daily experiences, interactions with their parents, or life in the community.

[Teacher responding to a question whether art activities are ever structured to encourage children to share their personal or home experiences.]

"No not really. It's because they do not have experiences like normal children do. At first, from the beginning, we shared things in a circle, but when children spoke about how their parents beat them or how they mistreat them, or that their dad beat up their mom, then I was not sure what to say anymore. You know, they often do not even realize that it is bad and that things could be different. To me, talking about it wasn't changing anything or helping anyone. They do not know that they are victims. I can tell them hundred times that it is not ok for dad to beat on their mom that we have to treat our mommies well but what they see at home is stronger. We spoke to parents many times about home abuse, but they will tell you that their kids are lying and if I do

not notice any bruises, I can't do anything about their situation anyways. Some children here, have parents that give them attention and engage with them. They go swimming over the weekend or visit their grandma. But most of them do not have this and they have nothing to talk about really. And it is not ok to have only one child talking about her/his weekend all the time. That is why we do not talk here about things at home much anymore."

(Fieldnotes, 19.06.17, 14-02)

Nevertheless, children found a range of ways to talk about their experiences indirectly. Sometimes they drew hearts to communicate their love for their classmates. Other times, they quietly joined an art activity, sadly leaning on the table yet squeezing between their classmates to let everyone know, without words, I have been through something difficult and need your presence to help me through it. Children also often initiated discussion about their homes themselves, engaging teachers, other children as well as the researcher in stories about various family members, swimming, or a fire that was set behind the school one day. They hardly discussed their negative feelings and emotions even if visibly upset. After all, standing in the stark contrast to the greyness and desolation of the surrounding neighbourhood, the colourful, well-furbished, bright school decorated by children's drawings of animals, suns, and smiling friends reminded one of an island in the sea, a place of escape from the reality of the world around. The preschool was a happy place rather than a place for negative feelings. The art, its display, topics, and techniques assisted teachers in communicating this message.

[Teacher showing a very young boy, who loves making art, how to use a brush and watercolours, and how to paint his tissue butterfly]

Teacher [speaking to the boy]: Here you go [handing him a brush she just fetched for him.]! Just dip it in the water. Find yourself a colour. No! Black, no! A different colour, here!

Teacher [speaking to all]: Children, do not use black colour. It is such a sad colour.

Teacher [speaking to the boy]: Here, use this one or this one.

Child [20 min later]: Miss, Miss, is white a happy colour?

Teacher: Yes, white is a happy colour.

(Video, 13.06.17_Tue_S2, 03:55)

[Teacher encouraging two girls to colour images in their workbook.]

Teacher: Girls, colour the bubbles well to make them pretty and happy.

(Video, 10.06.17_Fri_S1, 06:10)

Instead of communicating their struggle, children often seemed to internalize it or express it indirectly through bad language, hiding under furniture, using objects and art materials with different intensity indirectly infusing their work with their struggles.

[An energetic little girl made a small book with pages covered by gibberish signs resembling a text and small images to serve as illustrations. Teachers praised her and asked her to read the book to everyone. They organized a small reading circle with everyone sitting on a carpet eagerly awaiting the reading. The little girl fearlessly proceeded to 'reading' her story. She made up a fantastic yet gruesome world in which teachers were the positive heroes interacting in all sorts of ways with a negative character called 'father.' The story was an amalgamation of random words and actions, but one thing was clear, the story didn't end well. The negative character kept escaping and there was nothing that could be done. Teachers attempted to pull other children into the story and began convincing the little girl to add a happy ending. She added more gruesome details but eventually turned the negative character into a good father. Everyone clapped and showed a lot

of interest in the illustrated parts of the book, which the little girl with bright eyes was very keen to show off.]

(Fieldnotes, 08.06.17, 08-05)

Teachers understood that communication is an essential part of their job as well as an essential part of the classroom culture.

[Teacher reflecting on the past school year]

“The atmosphere in the classroom was peaceful the entire school year and we all tried to get along. The other teacher and I were able to communicate and organize diverse activities for the kids. We could negotiate and discuss our work shifts, classroom preparation, as well as the introduction of new materials and ideas. We were also keen on helping new teachers....we acted as a team and I believe that our behaviour and attitude reflected on the children.”

(Document, 22.06.17_Thr_DS, 05-03)

Teachers spoke very eagerly with colleagues as well as children -- sometimes even in English to engage non-Czech speaking children-- and encouraged better communication in the classroom (e.g. correcting children's language and asking them to apologize to each other). Yet, while teachers found communication important, they struggled to communicate efficiently with parents. The only opportunity for teachers and parents to speak with one another was during drop offs and pickups. Unfortunately, during drop offs teachers were too busy organizing art activities that were scheduled exactly for that time, and during pick-ups, later on, parents were too eager to return home and leave the school just as fast as they came. Teachers, less busy in the afternoons, attributed parents' quick

turnarounds to their disinterest in their children and their preschool experience. Observing the drop-offs, however, revealed that most parents regularly showed interest by often greeting loudly trying to get the teacher's attention, standing in the door observing the classroom, expressing curiosity about the daily art activities, and engaging in a small talk. In reality, it was the teachers, who, to an observer, exhibited very little interest or willingness to enter into a discussion and generally ignored the parents during drop-offs. Artmaking, in that instance, actually inhibited communication, and thus influenced the culture of social inclusion and exclusion. Teachers recognized their inability to communicate to parents but tended to blame the parents.

[Teacher discussing the issues concerning communication with parents]

"Communication with parents is in a pretty bad shape. They are just not interested in what we do. They do not ask us what their children made. They do not ask their own children, they do not want to see their pictures. When I first arrived here I thought I could change that but I have given up. They only thing they want to talk about is any overpayment they may get back from us."

(Fieldnotes, 19-06-17, 14-12)

Art objects, and most noticeably art displays, also aided communication among the adults, children, and among the adults and children. Art was a conversation starter. Children talked to each other about their favourite colours, or gave advice to each other on different techniques. They showed their art to adults to engage them in a conversation, get attention and praise. Teachers decorated hallways with pictures made by children to communicate to parents what has been done that week or that month. Many pictures were on display in the changing room, where parents spent most of their time, and where teachers believed they were most likely to notice. These artworks were mostly of non-threatening character and pleasing aesthetics. Art display, however, didn't seem to elucidate parents'

interest or improve engagement, as teachers have hoped. Indeed, when parents asked their children what they made that day, or where their pictures are displayed, they praised them for the achievement, nevertheless, the conversation didn't move beyond that sort of acknowledgement. Talking about their work with adults provided children with a sense of achievement, but it did not encourage a more meaningful discussion. One way of interpreting this disconnect is understanding the difference in what parents' and teacher's expectations of the purpose of art were. Teachers saw the art as a demonstration of learning skills (e.g. writing, sorting, and vocabulary); parents were more interested in the subject of the work.

[Teacher's perspective on the role of artmaking in her classroom]

"We use art more as a learning tool to recognize colours, to encounter new tools and materials....but mostly it is for the hand, it really helps for developing writing skills...cutting, stamping, gluing..."

(Video, 22.06017_Thr_J1, 01:26)

Being largely non-verbal, children were inclined to employ art as a form of communication: drawing hearts for each other, making funny shapes from a play dough to make each other laugh. They liked to show their work off, and hear praise in return. While making art, children employed and developed different non-verbal behaviours in order to engage with each other and negotiate the culture of inclusion and exclusion: they patted each other, hugged, nodded, smiled, frowned, nudged, or full on shoved each other. The following exchange illustrates an exemplary non-verbal exchange that encouraged the inclusion of a newcomer in a classroom:

[A new boy who recently relocated from England back to the Czech Republic had difficulties joining in on the art activity taking place at the primary activity table. There were still several children

waiting their turn to make tissue butterflies. The eldest boy in the class, a soon to be a first grader, found and took a seat at a table adjacent to the main activity constantly looking at his teacher to show his interest and wish to do the activity too. The teacher began to gather supplies in an attempt to expand the activity to his table as well. The eldest boy was excited at the prospect of participation when the new boy came up right behind him, first observing him for a while before deciding to sit next to him. The eldest boy was fully verbal, but the new boy didn't speak Czech well and used mainly English words to express himself.]

New boy: [Energetically sat down and began to make enthusiastic faces and noises nodding in the direction of the eldest boy.]

Eldest boy: [Reciprocated the exchange with nodding and smiling both pointing towards the main activity table. Finally he attempted to say a few things to the new boy but when he encountered no response he continued pointing, nodding, and making enthusiastic sounds.]

New boy: [Suddenly placed his hand in a sign of scissors bringing his pointer and a middle finger swiftly together.]

The eldest boy [shouts]: Scissors! We will be cutting.

Younger boy: [nodding and jumping up and down in his seat].

(Video, 13.06.17_Tue_S1, 06:00)

6.1.2 Embodied Interactions

When observing teachers and children during artmaking, viewing the intermingling of bodies and materials, the physicality of the situation became a prominent focus point. The physical interactions between bodies, both human and non-human, visualized the social processes at hand and made them concrete and tangible: the teacher's awkwardly squatting down when working with young children and attempting to sit in tiny chairs not made for their frame to lower themselves to the children's level; the children learning to work and experiment with art materials from looking at each other; the

low furniture containing various tools and art materials stimulating children's independence. The importance of the body became also evident when observing children who had difficulties speaking. Their body rather than language became a prominent carrier of meanings, feelings, and voice. As opposed to non-verbal communication, however, the embodied interactions did not always convey a message and instead always generated affect and reaction. The observations focused on how reciprocity between individuals was enacted, and what knowledge or social understanding of social inclusion and exclusion it generated. For example, children reciprocated their affection for each other by holding hands and smiling at each other. They also respected each other by sharing their art tools and moving their seat to allow a friend to sit next to them at the activity table. As a result, children were noticeably better than their teachers at observing or 'perceiving' others, reacting to them, and modifying their own physical behaviour accordingly to fit in and participate. The following situation illustrates how children physically affect each other.

[An older, rather quiet boy played with his friend, a bubbly girl with wavy hair, in the back of the classroom. Since they arrived they have both been avoiding the art activity table showing no interest to participate. They were holding hands and whispering in each other's ears smiling. When almost everyone was done with the art project, the teacher called the quiet, older boy over to the table. The bubbly girl followed. The teacher invited the boy to participate but he didn't want to. The teacher insisted. The quiet boy then gloomily sat down and began to smudge crushed chalk dust around the fish stencil he was given. Watching the scene quietly, his bubbly girlfriend shouted out towards the teacher "me too," and sat down right next to her friend. Sitting next to each other the two began to mark their white papers. They did not speak or interact almost at all. Their bodies were close to each other yet not touching. They worked in almost a synchronized way both looking relaxed and calm. Suddenly a smile appeared on the quiet boy's face. He looked at his friend, the bubbly girl with wavy hair, who smiled right back at him. They were both content at last.]

(Video, 20.06.17_Tue_J2, 12:22)

Children also promoted each other's creativity, which was observed in many different interactions, where children brought different art tools to each other, sharpened each other's pencils, or showed each other how to work differently with presented materials. The children had a habit of taking care of each other. Especially the older children often assume the responsibility over the younger children: they changed the water during painting for the younger ones, handed them the proper art tools, or drew for them if the younger classmates seemed to struggle. Such interactions were mostly enacted as a matter of fact without any discussions. Older children did not ask whether they can help, instead they just did. They acted as if that was their obligation. In response, young children became somewhat dependent, and sometimes even limited by such interactions. Unlike older children, the very young were much less likely to act independently, for example get their art supplies. If they were unable to perform some task they often became passive and inactive awaiting someone's help to arrive. The care of older children also limited the younger ones' learning as illustrated by the following observation.

[A three year old boy was sitting at a table drawing fishes while the researcher observed, encouraged, and assisted him in the process. The task was difficult and he struggled to make his fish resemble the fish the teachers presented as an example: an oval with a large triangle as a tail and two small triangles for the fins. The three year old drew several ovals and was verbally encouraged by the researcher to add the fins. His shaky hands attempted to draw the triangle, which turned into a shape that reminded of a puddle. The researcher complimented the effort: "What a wonderful large tail!" The boy smiled and attempted to draw another one, when his older sister, a strong four year old girl arrived and took the crayon from his hand. Standing she leaned into the table covering the entire drawing of the boy's fishes with her body blocking her brother from continuing his work. She proceeded to make fishes for him. He attempted to continue to

colour his image and participate in the co-construction of his work, not objecting to his sister's actions, but his sister blocked him reaching out for crayons. The boy gave up and began passively gazing into the distance.]

(Fieldnotes, 19.06.17, 14-09)

Children embodied the culture of the classroom just as much as they embodied the culture of their homes. They regulated their behaviour in response to physical as well as verbal, stimuli of the classroom. They learned to use art tools from each other. They learned the classroom rules from looking and engaging with each other. They negotiated relationships among each other. Moreover, the children also brought their home culture and its praxis into the classroom. Some children came from large close-knit families where children are expected to take care of their younger siblings at a very early age, other children did not. Some children had families that did not care about preschool education or could not afford it, others had families that cared very much. Many children came from poor families unable or unwilling to purchase resources such as crayons and paint, and some children had parents who, in spite of their economic situation, were able and eager to provide their kids with resources and opportunities. Some children came from families with artistic tradition, others did not. All children, however, lived in the context of underprivilege, and hence did not experience access to the majority culture the same way children from the majority do. Their experiences were thus inherently different. Living in a socially excluded community and attending a public preschool, the majority and the minority cultures were brought by the children into co-existence. As a result, the children co-constructed a social space, both inclusive and exclusive, defined by their experience of both the majority and minority culture.

Embodying the majority culture, the two teachers in the classroom, who did not live in the community and instead commuted from the city every day, did not physically dominate the space; they were tall and loud, but they didn't wear a work uniform, and they were daily surrounded by 10

to 15 active children. Instead, the teachers' physical presence communicated difference. They were positioned as the more capable: they were able work with all the tools and materials, their large desk with official documents, and folders was placed in the centre of the class, and they had an access to different parts of the classroom that the children or parents did not (e.g. supply closet, or artworks displayed high up on a wall). The teachers did not interact with the parents often. They set up and cleaned the classroom, and enacted the rules. They perceived themselves as different, and referred to the parents and children as 'them'. They differentiated themselves from children and their parents not in terms of ethnicity, but in terms of ability.

Teacher [remarking about the posture of a young girl with long, dark, wavy hair]: See. They are so inflexible. They are not able to sit properly, to sit straight.

Teacher [speaking to the researcher about parents and consent forms]: Just leave it here. I will have them sign it. They won't even be able to read it. And they will definitely not understand it.

Teacher [unsolicited remark about children's ability to scrunch up a paper tissue in the middle with their fingers to make a bow]: You see it right? You see what they cannot do. Such a basic thing and they cannot figure it out.

(Video, 13.06.17_Tue_S1, 04:30)

The interaction between children and teachers was also often non-verbal. Children leaned on the main activity table or stood close by showing their interest in making art. They followed teachers around the classroom as if asking for attention. Teachers often overlooked them, being preoccupied more with teaching within the structures that they themselves imposed on the classroom than worrying about children's specific needs at specific times. Their purpose was to get as many children as possible to finish an art activity that they had prepared that day, and to teach the skills it involved in the most

organized manner. The teachers often allowed only a handful of children to sit at one table at a time and persistently discouraged, or directly sent children away from the activity when they found the situation unmanageable.

[Teacher talking about an art activity that took place the day before.]

“It was such a chaos yesterday. I always plan it out and envision it certain way, thinking the kids will be sitting here and there, and this and that, but it never works out that way with them. They all arrive at once and sit at the same table together and it’s a chaos. I thought I would only get a couple of kids and make the thing with them and the others would play.”

(Fieldnotes, 15.06.17, 12-07)

In actuality, teachers enacted a specific type of schooling in which art is a pedagogical tool, a structured activity is a norm, and traditional art supplies and techniques are at the core of the curriculum. Furthermore, the way teachers employed art reflected their preconceptions about the children and their families, viewing them as less able and lacking a morale, as discussed before.

[Teacher discussing the role of art activities in the classroom]

“We mostly use art as a way of teaching the children something [...] to provide a practice for their fingers, so that they would start moving them [...] to practice fine motor skills. We also want to teach them to finish things and feel good as a result; that is why we praise them so much. You hear that, right? We always tell them how well they are doing. At first, the class was less structured and children could wander from one activity, to another, and I felt like this was teaching them that they do not have to finish anything. And that is why we are stricter now. And that is why the other teacher, and I, both sit here during the art activities. Because if I leave the table, they will leave too.”

(Fieldnotes, 22.06.17, 17-03)

Finally, the local culture, and more specifically the disapproval of the culture, was deeply embedded in the teachers' daily behaviour. To encourage participation and communicate children's needs to the families, teachers sometimes visited children's homes, which caused tensions and reinforced teacher's preconceptions.

[Teacher describing a home visit]

"That boy, the new one, has not been bringing house shoes, change of clothes....nothing. So I decided to visit him at home. I found it, but you should have seen that mess and all those people. I managed to find the parents but they were angry, telling me I am bothering them, and asking why I am there. They are not interested in education, and that is why I gave up. They view the preschool as a babysitting service to be used when they want to get rid of their children. But not all of them. You can see the difference in the way the children speak and the skills they have."

(Fieldnotes, 19.06.17, 14-15)

The prejudice was reflected in how teachers thought about their teaching as good enough for that particular community. "What more could they want," said a teacher in relation to a yearly collection of parent's feedback. It was also reflected in the way teachers sometimes interacted with children. For example, a tension between a teacher and a parent later affected the teacher's behaviour towards that particular child.

[A grandfather of the new boy asked the teacher if she could make sure that his grandson eats his lunch and snacks. She first ignored him but he kept asking and insisting on an answer.]

Teacher [finally turning to the grandfather]: I am not going to force him. We do not force children to eat!

Teacher [turns to the boy]: Will you eat today? Your grandfather wants you to eat.

[After the grandparent left, the teachers continued talking about the incident in front of the whole class complaining about the rudeness of the grandfather. They asked the boy what he eats at home and made funny remarks to show their disapproval when he told them that he eats 'burgers'.]

(Fieldnotes, 12.06.17, 09-02)

Much like teachers, the objects and the art tools in the classroom also represented a specific approach to education and, furthermore, embodied a prospect for creativity and accomplishment. Art tools, such as watercolours, playdough, brushes, crayons, or children's scissors are supplies one would normally find in any preschool in the Czech Republic, or probably even Europe. They represent mainstream trends in today's education. The art tools and objects were not only signifiers of a specific teaching philosophy, they were also signifiers of specific social relationships in the classroom. Each tool was to be handled individually. Small-size paper limited a groupwork. Some tools were too difficult to work with for children alone and required teacher's assistance and supervision. Most tools were age specific, promoted different skills, offered new ways of working, and generated new ways of thinking. As such, they embodied a potential for something new to emerge, to be made, and thus provided children and teachers with the opportunity to create and express themselves in various ways.

6.1.3 Agency

In the shared, creative context of artmaking the expression of agency was a key characteristic of many interactions among children, teachers, and art tools. Agency not only enriched the setting through change, new ideas and creativity, but also opened up a space where teachers and children were forced to negotiate their positions; their power roles were at times subverted, which had a clear impact on the culture of inclusion and exclusion in the classroom. By choosing to participate, or not, children

were able to effect the type of art activity presented to them. They persistently expressed their likes and dislikes for different tools, and showed either interest or disinterest to participate in the activities forcing the teachers to negotiate their teaching strategies. Children's agency presented itself most clearly in the way they eagerly taught each other how to use different tools, taking on the role of the teacher. Sometimes, they even pretended to be the teachers themselves. The teachers encouraged children to co-take care of the space and help each other. They praised helpful, independent behaviour, and sometimes treated the children as equal. They listened carefully when children revealed details about local gossip, and sometimes sought their input in generating new ideas for classroom projects. Material objects than not only mediated these classroom interactions, but also made an energetic contribution to them, inspiring children and teachers in their creativity.

Having had a substantial power and freedom to develop their own programme and activities, teachers came up with creative ways to put a twist on many of the art projects and introduce new ways of working. Teaching within the traditional artmaking format but creating new tools (e.g. stampers from old rubber erasers, or stencils from a plastic sheet), teachers at times explored and developed new art activities with the intention to engage all children and develop their skills. Small gestures, such as allowing children to work on the same image together, or experiment with the materials, revealed the teacher's openness to non-traditional ways of making art; developing new ideas sparked excitement and sense of pride in teachers. It seemed that employing predominantly traditional materials was rather working within a comfort zone. Teachers actively sought out new ideas, and experimented with materials even during the class in front of the children. They expressed happiness and gratitude when the researcher pointed out their efforts. The teachers' agency in shaping the art activities enriched the classroom in terms of variety of projects but sometimes limited the children with its arbitrary rules.

[One of the youngest girls in the class, a shy, three-year-old, fetched a brush just like the other children sitting at the activity table next to her. She was holding on to her brush observing others quietly.]

Teacher 1: Do you have a brush? [-more urgently-] Do you have a brush?

Little girl [showing a brush she was holding to the teacher]

Teacher 1: Alright, then get on with it. Dip it in the water. No, this brush no. Let's bring another one.

Teacher 2 [bringing a new brush]: Look, how about this one, is it too big?

Teacher 1: No, it's ok.

Teacher 2: That should be good enough.

Teacher 1 [bringing another brush]: Look this is better. Here you go. [dipped the brush in the water and placed the brush in the little girls' hand]

(Video, 13.06.17_Tue_S2, 00:01)

Teacher's agency thus reflected mainly in the structure of the classroom curriculum which was developed and implemented in such a way as to respond to the needs of the mixed age and mixed ability class. Teachers enhanced the curriculum with what they saw was needed and most appropriate. For example, perceiving the children as street children, the teachers found care and attention to be a necessary part of their teaching and a preschool culture.

[Teacher explaining why structured activities work in their setting.]

Teacher 1: They are actually happy the most when we organize them because they do not get any attention at home the entire day. We are kind to them. We praise them. I feel like they are very happy here when we exercise or dance together and they applaud each other. It makes them feel good.

Teacher 2 [listening in on the conversation]: They are street children, most of them, with few exceptions, you know.

Teacher 1 [nodding in agreement]

(Fieldnotes, 19.06.17, 14-01)

Teachers were also actively assessing children's needs acting quickly upon their findings without consulting their intentions with each other or talking to the children themselves.

Children seemed to have a little say in what their needs and wishes were, yet, at times, exploring their agency, they managed to disrupt and change the vertical teacher-child interaction pattern and become the knowledgeable, or capable other. Children's power and agency rested in participation, or the lack of. When children enjoyed an activity, they all quickly surrounded the main art activity table and insisted on taking part in it, in spite of the teachers' best effort to send them away and work with only a few at a time. When children disliked the activity of the day, they either refused to join, or simply finished very quickly and went on to do something else. A fun activity made children focused, quiet, happy, and most importantly occupied for a longer amount of time. As a result, teachers could have worked with children individually, and the activity was less chaotic leaving the teachers feeling accomplished and happy. An unsuccessful activity resulted in a more chaotic and less rewarding experience for both the children and the teachers. Children clearly expressed what their needs were by showing preference for certain tools, projects, materials, and ideas, and disinterest in others.

[Teacher talking about the impact of children's preferences on her teaching strategies.]

"They love working with markers the most. They do not have to put too much pressure and the colours are very vibrant. When I place markers on the table, I know they will come to draw immediately. Colour pencils are not as much fun to them. "

(Fieldnotes, 08.06.17, 08-01)

Children's agency presented itself in a myriad of ways. Much like their teachers, they expressed themselves creatively, regulated themselves as a response to their environment, learned independently from each other, and expressed their feelings and emotions to cause a shift in the social patterns of their classroom. In spite of the very structured environment of the classroom, and the very prescriptive artmaking practices, children found small windows of opportunity to explore the art materials and objects around them in their own way.

[Very bold and energetic, older girl decisively approached a secondary art activity table, where few of her friends were just finishing off their work from the previous week. When teacher left the table, she quickly sat in her chair and picked up a construction paper looking bored.]

Teacher: Do you also want to do this?

Older girl: Yeah

Teacher: Did you make the background last week?

Older girl: Nah

Teacher: Well can you help us make a ladybug then? You can help your friend.

[The energetic, older girl started cutting different shapes out of the construction table until the teacher brought a black ink to the table and suggested they could paint ants with their fingers. The older girl got excited and immediately abandoned cutting and began to play with the ink. She slowly dipped her finger in it and watched the paint slowly run down. She then proceeded with stamping her finger very slowly on her friend's paper. She watched carefully how paint transfers from her finger to the paper. She then picked up a glue, dabbed her finger in it, and stamped on the paper as well helping her friend to glue a lady bug down. She was visibly enjoying the activity and proceeded in playing and stamping with black ink until clean up time.]

(Video, 13.06.17_Tue_S3, 04:19)

Such instance also illustrated that the children were very actively self-regulating, waiting, and conforming to what is happening around them. They were continuously observing each other and learning from each other how to navigate social situations, how to work with tools, what to do and what not to do. Feelings and emotions played an essential part in the way children expressed their agency in the classroom and related to others. Expressing emotions helped them communicate what they want to do, where, and how, which was an essential part of their non-verbal communication.

Finally, the material objects in the classroom assisted, encouraged, supported, and empowered children and teachers in their endeavours. The objects' agency reflected in what it did with the teachers and the children, and how it shaped the classroom interactions through the co-creative relationship with others. Artworks fuelled discussion. The physicality of black ink, for example, encouraged experimentation. Markers supported children's fine motor skills development. Generating an art product was often empowering and gave children a sense of achievement. Artmaking and art tools also provided a space for self-expression which revealed children's emotions and feelings. Children could communicate their colour preferences, skills as well as emotional states, through a specific use of their tools; energetic, decisive brushwork sometimes signalled excitement and happiness, and slow, hesitant brushwork sometimes corresponded with bored, or uninterested mood.

6.2 Conclusion

What was communicated in the classroom, whether in a spoken, written, or performed manner, clearly contributed to both inclusion of children and their families in the classroom culture as well as the exclusion of them. Teachers used positive, 'role model' language to encourage children, praise them, make them feel comfortable and educate them. Teachers did not compare children or differentiate them. Teachers only employed negative language when speaking about parents or children's abilities to the researcher and hence their behaviour was ascribed to reactivity rather than their regular daily behaviour. However, what seemed to contribute strongly to a culture of exclusion

was the way teachers dominated the verbal discourse of the classroom, limiting children's opportunities to talk about non-academic topics and not engaging in a proper conversation with the parents.

Similarly, during artmaking children were continuously affecting the culture of inclusion and exclusion among each other. Their ability to devise a myriad of ways to communicate without words, and thus engage and involve anyone at any time in artmaking (e.g. the English-speaking new boy , their non-verbal friends), created a powerful inclusive space. On the other hand, their personal preferences and friendships made it difficult for some children, especially the newly arrived (e.g. the English-speaking new boy), to feel included. Nevertheless, children were very inclusive in their communication practices in the sense that they didn't have many quarrels among each other, didn't communicate prejudice, spoke mostly kindly, negotiated, listened to each other, learned from each other, and were able to apologize. Intentional exclusion was observed only once when confident young girl refused to play with the new English-speaking boy, claiming that he would not understand the game and wouldn't be able to play it correctly.

Furthermore, art objects, such as the tools, materials, and artefacts, had a powerful role in the classroom's communication practices. Artmaking revealed children's abilities as well as inabilities. Difficult activities sometimes discouraged children from participating equally. Furthermore, artwork communicated individual ownership and instilled a sense of pride. Art materials also communicated a communal ownership allowing everyone to share and thus participate equally. For example, all the furniture in the classroom was built in such a way to make art materials accessible to all. Teachers were clearly in charge, affecting the communal feeling, but consistently kept encouraging children to get supplies on their own and take care of the space and materials together. Children loved wiping tables, getting their tools, or cleaning the area during artmaking for themselves as much as for others. On the other hand, it was the lack of art supplies that caused children to fight at times and push each other away from an art activity causing tension and exclusion. Finally, artmaking allowed children and teachers to extend their voice into the community through participation in various town, corporate

and nationwide competitions, which promoted their participation in a majority culture through travelling, or meeting with non-locals.

Embodied interactions, both the social nature of the body, and the bodily nature of the social environment, played a significant role in shaping the culture of inclusion and exclusion in much the same way communication did. Respectful and positive physical interactions (e.g. sharing, holding hands and respecting personal space) among children and teachers created an inclusive environment. Negative physical interactions (e.g. pushing, ignoring one another or taking tools from each other) caused exclusion of some over others. Age appropriate art supplies were inviting and empowering, but art work display out of children's reach communicated inaccessibility, and reinforced the lack of power children had over their work at different stages of artmaking. Finally, the embodied cultural values effected the inclusion/exclusion processes in the classroom. Local cultural values effected how parents included their children in the preschool setting: how often they brought them in; how often they kept them home; and how they encouraged them to participate. Teachers, embodying the mainstream teaching philosophy, were not always effective in including all the children in art activities. Furthermore, teachers' negative response to the local culture only reinforced exclusion practices. Unlike their parents and teachers, children were more successful in promoting the culture of inclusion by helping each other, respecting each other and communicating despite the apparent language barriers, age differences, or differences in home culture.

Finally, agency not only promoted but also inhibited the culture of inclusion in the classroom. Difficult activities and advanced tools sometimes discouraged children from doing, experimenting, and participating in a group activity. Moreover, the lack of tools caused discord among children and allowed only a handful of them to participate in an art activity at one time. Teachers and the structure they imposed on the classroom sometimes also had a negative effect on the inclusive nature of the setting. They, for example, moved furniture around to group children in a specific manner during different activities, or create separation between them when they judged necessary. There was never an occasion during which all the children could participate in an art project at the same time. Similarly,

children's agency not only promoted inclusion, but sometimes also exclusion. Children often urged their parents to bring them to school, and confidently navigated the classroom, joining others in play easily. However, older children often took charge of the games and thus had the main say in who can join in, how and when.

Communication, embodied interactions, and agency were the dominant social process through which not only children, their parents, and teachers shaped the culture of social inclusion and exclusion in and around art, but also the material nature of artmaking did. The culture of social inclusion and exclusion was therefore a dynamic practice that was both creative and co-constructive. It was a learning process in which both human and non-human actors participated. Inclusive education was thus a process in a constant state of becoming and as such never fully attainable or generalizable.

6.3 Future directions

The strength of the study is in the way it brings different perspectives -- the educational, social, and behavioural -- together, the variety and type of data collected, its widened focus from the human to the non-human forms of agency, and finally, and perhaps most importantly, in giving a voice to the 'Other-wise,' the teachers, the children and families, as well as the local researchers who are shaping the educational experience for the future generation of children attending public preschools in disadvantaged communities in the Czech Republic. The weaknesses of the study then present an opportunity to expand and explore the topic more in depth in a future study. For example, a future study on this topic would benefit from employing different ways of accessing children's perspective, as suggested in the Mosaic approach (Clark and Moss, 2011), and gaining a better sense of children and teacher's background, their home situation, and how it shapes who they are. The way parents affect artmaking practice in a preschool and thus aid in the construction of the culture of inclusion and exclusion in the classroom could also be researched further. Finally, emotions and feelings in an inclusive classroom seem to be a site of tension and, as such, delineate a space for future exploration.

Finally, a thorough multimodal approach to observations presents an opportunity to study the above outlined processes of social inclusion and exclusion in a greater depth.

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APPENDIX A: Research Questions

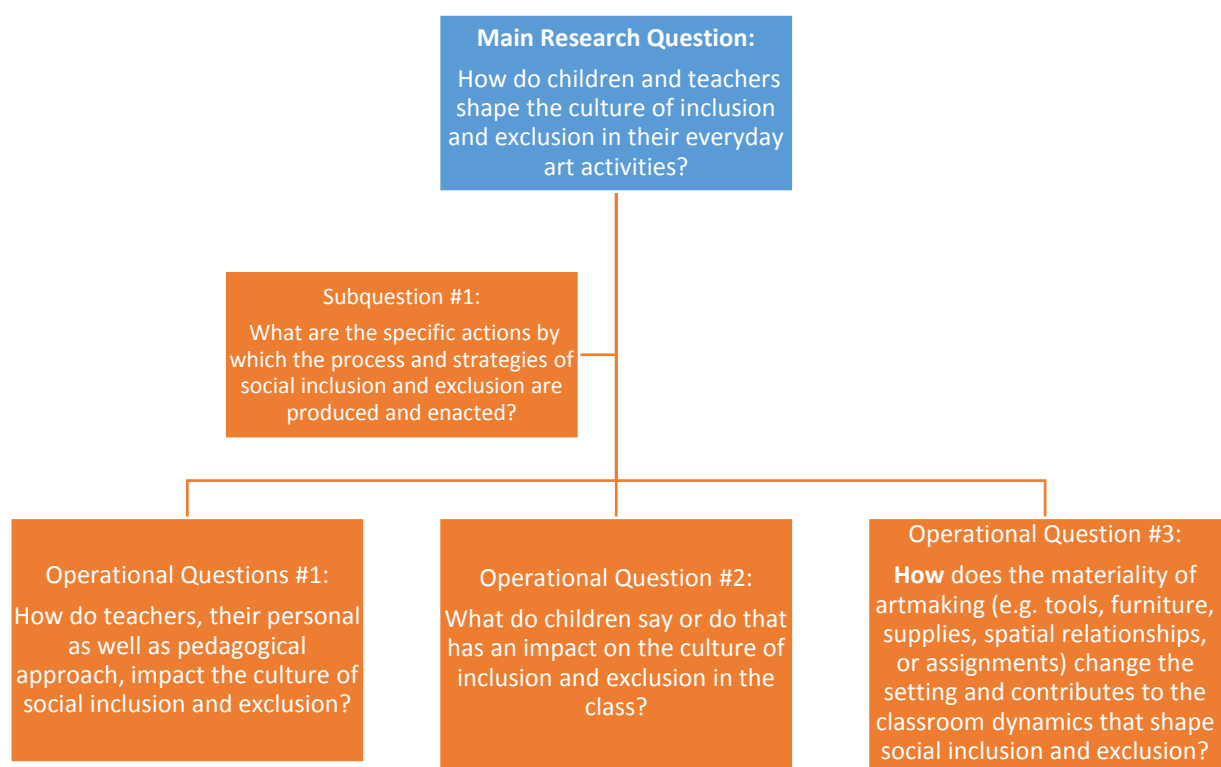


Table 1: Main research question, subquestions, and consequent operational questions.

APPENDIX B: Familiarization with Data

Research Questions	Methods				
	Video	Observations	Audio	Documents	Artefacts
How do teachers, their personal as well as pedagogical approach, frame the culture of social inclusion and exclusion?	✓	✓	✗	✓	✓
What do children say or do that has an impact on the culture of inclusion and exclusion in the class?	✓	✓	✓	✗	✓
How does the materiality of artmaking (e.g. tools, furniture, supplies, spatial relationships, or assignments) change the setting and contributes to the classroom dynamics that shape social inclusion and exclusion?	✓	✓	✓	✗	✓

Table 2. Familiarization with data: Applying operational research questions to data.

Acts that influence the culture of inclusion/exclusion part. I												
Participants	Sustaining relation-ships	Expressing non-verbally	Speaking & Listening	Changing environment	Changing others	Participating	Focusing	Interacting w/ objects	Interacting w/ others	Interacting w/ environment	Relating	Expressing physically
teachers	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
children	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
art tools/objects	✓	✓	✗	✓	✓	✓	✗	✓	✓	✓	✗	✓

Table 3.1 Generating Code: All documented actions that impact the culture of inclusion and exclusion

Acts that influence the culture of inclusion/exclusion part. II												
Participants	Reading	Gesturing	Performing language	Accessing	Moving & Physicality	Negotiating roles & power / confronting	Showing particular culture	Creating	Endorsing Curriculum	Perceiving	Choosing	Experimenting
teachers	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
children	✓	✓	✓	✓	✓	✓	✓	✓	✗	✓	✓	✓
art tools/ objects	✗	✗	✓	✓	✓	✓	✓	✓	✓	✗	✗	✓

Table 3.2 Generating Code: All documented actions that impact the culture of inclusion and exclusion

APPENDIX D: Exploring, Reviewing, Defining, and Naming Themes

COMMUNICATION/LANGUAGE	PHYSICALITY/CULTURE	ACTION/SELF AWARENESS	INTERACTION/OTHERS
Sustaining relationships Expressing non-verbally Speaking & Listening Reading Performing language	Expressing physically Gesturing Accessing Moving/Physicality Showing particular culture Endorsing Curriculum	Changing environment Changing others Participating Focusing Negotiating power roles/ confronting Creating / Experimenting Choosing	Interacting w/ objects Interacting w/ others Interacting w/ environment Relating Curriculum Perceiving

Table 4. Searching for themes: grouping, clustering, generalizing, finding relations

COMMUNICATION	EMBODIMENT	AGENCY
Expressing non-verbally Speaking & Listening Reading Relating Endorsing Curriculum	Accessing Moving Physicality Showing particular culture Perceiving Interacting w/ objects Interacting w/ others Interacting w/ environment	Changing environment Changing others Participating Focusing Negotiating power roles/ confronting Creating/ Experimenting Self-aware action Choosing

Table 5. Reviewing, rephrasing, defining and naming themes